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ABSTRACT

This report develops a useful definition of museum studies, suggests the content of a curriculum or curriculums for preparing persons for careers in the museum profession, and provides certain museum professional job descriptions of museum studies, and a bibliography and a syllabus of museum studies. (MJM)

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MUSEUM STUDIES:

A Curriculum Guide for Universities and Museums

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A Report by the Museum Studies
Curriculum Committee
of the American Association of Museums

Washington, D.C., American Association of Museums, 1973

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CONTENTS

FOREWORD
ORIGINS OF THE REPORT 1
SCOPE OF THE REPORT 2
INTRODUCTION: WHY MUSEUM STUDIES? . 3
THE NEED 6
MUSEUM STUDIES COURSES OFFERED TODAY 9
DEFINITION OF MUSEUM STUDIES PROGRAMS 10
RECOMMENDED PROGRAM 10
JOB DESCRIPTIONS 16
THE FUTURE 19

APPENDIX 1: PURPOSES OF THE REPORT . 20
APPENDIX 2: MUSEUM STUDIES DEFINITIONS 20
APPENDIX 3: MUSEUM STUDIES BIBLIOGRAPHY 21
APPENDIX 4: MUSEUM STUDIES SYLLABUS 24

FOREWORD

The American Association of Museums receives many requests from colleges and universities interested in inaugurating museum studies programs, or improving existing ones. The Curriculum Committee of the AAM was formed in 1971 in order to meet these requests with recommendations for program content from the museum profession itself. Thus in 1971, Mr. James M. Brown, III, then president of the Association, appointed a committee to study the status of museum studies. The American Association of Museums' Curriculum Committee consists of the following persons:

Charles van Ravenswaay, Director
Henry Francis du Pont Winterthur Museum
Winterthur, Delaware
CHAIRMAN

Edward P. Alexander, Director of
Museum Studies
University of Delaware
Newark, Delaware

William A. Burns, until recently
Executive Director
San Diego Museum of Natural History
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John Keever Greer, Director
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National Gallery of Art
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Hugo G. Rodeck, Director Emeritus
University of Colorado Museum
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William C. Steere, President Emeritus and
Senior Scientist
New York Botanical Garden
Bronx, New York

Holman J. Swinney, Director
Margaret Woodbury Strong Museum
Rochester, New York

Alexander J. Wall, President
Old Sturbridge Village
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Kyran M. McGrath, Director
American Association of Museums
Washington, D.C.

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American Association of Museums
Washington, D.C.

We would like to thank the members of the Curriculum Committee who have contributed their wisdom, knowledge and experience in developing this report. The Association is particularly grateful to Charles van Ravenswaay whose skill as Chairman helped guide the committee to many decisions needed for such a report, and to Edward P. Alexander, author of this report.

Museum Studies: A Curriculum Guide for Universities and Museums was made possible by a supporting grant from the National Museum Act, administered by the Smithsonian Institution.

ORIGINS OF THE REPORT

The American Association of Museums has more and more frequently been asked to recommend courses of study for young men and women who wish to embark on museum careers and also to advise colleges or universities and museums on organizing or revising museum studies programs. The Association has realized fully how important these courses are in advancing the growth of a recognized museum profession.*

Thus, in 1971, Mr. James M. Brown III, president of the Association, appointed a committee to study the status of museum studies in this country and to suggest guidelines and minimum standards for museum studies courses. The National Museum Act, which is administered by the Smithsonian Institution, generously made a grant to the Association to fund the committee investigation.**

The American Association of Museums Curriculum Committee, as it came to be called, consists of the following persons:

Charles van Ravenswaay, Director, Henry Francis du Pont Winterthur Museum, Winterthur, Del., *Chairman*

Edward P. Alexander, Director of Museum Studies, University of Delaware, Newark, Del.

William A. Burns, until recently Executive Director, San Diego Museum of Natural History, San Diego, Cal.

Jonn Keever Greer, Director, University of Oklahoma J. Willis Stovall Museum of Science and History, Norman, Okla.

Charles Parkhurst, Assistant Director, National Gallery of Art, Washington, D.C.

Hugo G. Rodeck, Director Emeritus, University of Colorado Museum, Boulder, Colo.

William C. Steere, President Emeritus and Senior Scientist, New York Botanical Garden, Bronx, N.Y.

Holman J. Swinney, Director, Margaret Woodbury Strong Museum, Rochester, N.Y.

Alexander J. Wall, President, Old Sturbridge Village, Sturbridge, Mass.

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Ex Officio

Kyran M. McGrath, Director, American Association of Museums, Washington, D.C.

Salvatore L. Costabile, Assistant Director, American Association of Museums, Washington, D.C.

The Committee organized at the Association's annual meeting at Denver in June, 1971, and the following January, began a series of two-day meetings that have continued into 1973.

The Committee understands that better educated recruits for museum employment are need-

* Throughout this report, a *profession* is defined as a vocation or occupation that requires specialized knowledge and often long and intensive academic or equivalent preparation, and that is engaged in by persons receiving financial return.

** For more on the aims of the study, see *Appendix 1: Purposes of the Report.*

ed in a period of rapid change characterized by new technological developments, such as computerization of records or multimedia exhibits, and by new attitudes toward museums that show keen awareness of each community's educational and social needs.

Obviously, talented and creative young people are available, without regard to sex, race, or national origin, if only they can be reached and informed of the opportunities open to them. The Committee does not wish to pass over the preceding sentence too rapidly. It urges present and future museum studies program to make special efforts to persuade members of minority groups to participate in these courses. The traditional museum and the neighborhood museums now spreading in our cities have contributions to make to each other, and museum studies programs are a natural place for this valuable interaction to begin.

The Committee is keenly aware of the individual differences among museums and museum workers. At the same time, it realizes the desirability of devising museum studies courses that will give qualified men and women embarking upon museum careers a common background, understanding, and appreciation of their emerging profession.

If museum studies programs observe the recommended standards, they should attract to the museum profession the bright and imaginative minds that all museums need. And, if the work of the Committee succeeds in bettering museum studies programs, this success, in turn, will improve the entire museum profession.

SCOPE OF THE REPORT

The Commitee has defined its functions as

1. developing a useful definition of museum studies, just as the accreditation program of the American Association of Museums evolved a basic definition for a museum;

2. suggesting the content of a curriculum or curriculums for preparing persons for careers in the museum profession;

3. providing certain museum professional job descriptions.

Throughout its deliberations, the Committee has adhered to the definition of a museum adopted by the accreditation program of the American Association of Museums. By it, a museum is defined as "an organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule."

INTRODUCTION: WHY MUSEUM STUDIES?

MUSEUMS AND OBJECTS

A museum is first of all a collection of objects —objects of aesthetic, historical, or scientific importance. They are authentic survivals of the past or extensions of the present and can tell us much about the natural world or the persons who created them. Thus, they are significant documents of natural or cultural history. Objects also have emotional overtones for those who see them. Language evolved comparatively slowly for primitive man. The natural animate and inanimate things that surrounded him as well as his own creations—clothing, tools, shelter, religious fetishes, and artistic statues and paintings—were most real to him. The world's remaining primitive tribes still venerate objects, which thus are powerful educational tools in teaching illiterate peoples. Even sophisticated modern man retains an instinctive regard for the truthfulness and reality of objects. This cultural holdover from the primitive past makes him less skeptical of three-dimensional representations than of words. Thus, those who reproduce museum objects or restore ancient buildings must take special care for authenticity lest the viewers be misled.

The three-dimensional object, then, has special importance for the museum, and those planning to work in museums should begin early in their academic careers to study objects carefully. The meaning of objects and their uses in the educational process, in a sense, may be considered the essence of the museum, and museum curators, educators, and designers often devote their working lives to studying and using objects. Objects are what museums are all about.

Museums, too, are ordinarily the only institutions that appreciate and study objects in depth. Colleges and universities are word-oriented. In the fields of history and art history, especially, the academic profession understands and uses literary sources well, but takes less interest in objects. The art historian all too often finds color slides just as useful as the original paintings, architecture, gardens, or furnishings. The general historian usually has slight regard for the paraphernalia of the past and dismisses enthusiastic antiquarians as cranks who give their attention to objects that have little importance in the grand flow and processes of history. The biological or physical scientist in the university uses objects and materials more frequently, but the great collections of botany and zoology are still in the museums.

The student who wishes to study objects, then, can do so most easily in the museum, and museum professionals are best prepared to teach museum courses dealing with the nature and uses of objects.

BUILDING A MUSEUM PROFESSION

Museums are complex institutions. Their policies are determined by governmental commissions—national, state, or local—or by private boards of trustees. In either case, most members of governing boards are drawn from the general public instead of the museum profession. The professional link between a museum governing board and staff is the director who executes or administers board policies. The director may have curators helping him who are subject-matter specialists in the museum's fields of interest. They collect, care for and study objects, perhaps assisted by a registrar who keeps the records, and by a conservator who prevents or retards the deterioration of the objects and repairs them when necessary. Working with the curator also may be a designer, preparator, or exhibition specialist, who will prepare artistic and striking exhibits of the objects. The educational or interpretation staff may include guides, lecturers, teachers of arts or crafts, craft demonstrators, and publications and audio-visual specialists. There also may be a librarian, sales desk supervisor, and other personnel with professional and technical skills.

In addition to the professional staff of the museum, there will be secretarial, security, maintenance, housekeeping, and paraprofessional employees. Often there will be a large group of volunteers who may help in administrative and curatorial areas, but especially with the educational program. The number of professionals will depend upon the resources and size of the museum. In many cases—especially small museums—one professional may perform all these duties, perhaps with secretarial and housekeeping help.

With museum staffs potentially so complex and with museum functions so varied, a comprehensive course in museum work becomes highly desirable for anyone entering the profession. The Committee believes that such a course should cover museum history, purposes, administration, collection, conservation, research, exhibition, interpretation, and professional ethics and organization in considerable detail. It should be taught by museum professionals, should import specialists to speak on certain aspects, should include visits to many museums, and should demand student papers on real museum problems.

The students should not only complete such a general course but also should experience actual internship in one or more museums. Only in this way can both the theoretical and practical aspects of museum work be taught. This internship ought to offer a comprehensive sample of museum work — administration, registration, conservation, exhibition, and interpretation — with concentration in one or two fields.

The internship should be designed for the student's benefit and should be closely supervised by professionals. It ought to consist of actual useful projects rather than theoretical makework; it should minimize repetitive drudgery for the student and not be used merely to accomplish routine tasks for the museum.

Such a course of museum studies will give those entering the profession a common core of knowledge and sense of purpose. A curator, for example, will still retain his devotion to art history, history, or science, but he also will com-

prehend how a museum differs from a university and understand his function in the museum for which he works and in the profession to which he belongs. He will appreciate the contributions of other staff members—not only the registrar, conservator, exhibit designer, and editor with whom he works closely—but also the administrators, who manage the whole institution and help secure the necessary funds. The educational staff, who make use of the collections, exhibits, and research in which the curator is so interested, and the other specialists, each of whom has his part in operating an important and effective educational institution, will also be seen as integral parts of a functioning museum.

The museum studies program has special significance for those who work in smaller museums. If only one or two professionals are running an entire museum, they must know the importance of the different museum functions and where to find help with management, curatorial, or educational problems that arise.

Museum studies programs also recruit promising young men and women into the museum profession. A student whose interests are broad and who seeks a creative and varied working situation may see the advantages of a museum career and decide that he or she prefers it to an academic teaching-research position or a business office, factory, store, or laboratory. A museum studies program, complete with internship experience, helps the student decide whether the profession is right for him.

Finally, museum studies courses help strengthen the museum professional organizations—the American Association of Museums, the community, state, and regional museum groups, and the International Council of Museums. Well-trained young men and women will appreciate the work of these institutions and readily see that they advance the welfare of the profession. They will be willing to support such efforts in their behalf and to strengthen and enlarge the programs of these professional organizations. In short, well-conceived and well-taught museum studies courses are indispensable in transforming museum work into a true profession.

GENERAL CULTURAL VALUES

The study of the museum as an institution—its history, purposes, and functions—has much interest and value for many students in varied fields. The flow of paintings and other art objects from the galleries of the early Renaissance collectors to the great museums of the world was often hastened (at times impeded) by cataclysmic revolt, military conquest, industrial revolution, or gradual social democratization. The cabinet of curiosities, forebear of museums of natural history or science and technology, participated in the rise of the natural and physical sciences, just as the botanical garden accompanied and fostered a more scientific approach to medicine. The history museum, the last to develop, at first contained portraits of great leaders, then huge paintings or panoramas of battles or other scenes of national glory, and later open-air collections of architecture, furnishings, and landscapes showing the distinctive folk culture of earlier days. Thus, museum studies may appeal to students who do not plan to enter the museum profession. These more general cultural values will not, however, be stressed in this report.

THE NEED

The number of museums in the United States continues to grow at a dizzying pace. Today there are about 5,000 such institutions with perhaps 15,000-20,000 full-time professional employees* and an estimated annual visitation of about 700,000,000.

In the recent past, one prepared for a museum professional career by concentrating on academic subject-matter studies and might just as readily accept a teaching or research position as one in a museum. After beginning work for a museum, one usually obtained knowledge of museum procedures through on-the-job experience, reading museum journals, attending museum conferences, and visiting other museums. Experience then brought to the top those who showed talent for high-level administrative, curatorial, or educational work; they "backed into" the profession. This method has had considerable success, and some museum authorities make a good case for using it today.**

This kind of training may have been sufficient when the profession was small and few persons were entering it. Even then, though, the hit-or-miss approach wasted time and did not guarantee that museum personnel had any uniform training. An employer could be sure that librarians, for example, understood the basic requirements of librarianship. He was not as certain of museum professionals. They lacked a shared background of theoretical and technical knowledge, a sense of purpose, and a code of ethics. They often ignored their own professional museum concerns and gave their allegiance to their subject-matter disciplines; they attended art history, historical, or scientific meetings, not museum conferences. This approach weakened the museum profession. The preoccupation of many museum professionals with their subject-matter specialties instead of the total museum welfare has contributed recently to the accusation of counter-culture groups that the museum is an ivory tower. They charge that it is obsessed by collecting and preserving fine objects cherished by an elitist establishment, that it lacks relevance or social awareness, and that it has little concern for people.

Museums often have failed to obtain the best-trained and most promising academic graduates for their staff. College and university teaching has offered formidable competition to the museum in practical considerations such as starting salaries and opportunities for advancement. Sometimes the result has been that a person has needed an outside income to afford the luxury of working in a museum. The academic profession, accustomed to studying literary

* The latest *Official Museum Directory, 1973* (Washington, D.C., American Association of Museums and National Register Publishing Co., Inc., 1973), 1173 pp., lists nearly 5,000 museums in the United States. In 1966-67, 2,889 museums reported that they employed 9,355 full-time professionals paid by the museums. Lola Eriksen Rogers, *Museums and Related Institutions: A Basic Program Survey* (Washington, D.C., U.S. Department of Health, Education, and Welfare, Office of Education, 1969), pp. 40-44.

** See William T. O'Dea, "The Training of Personnel for Science Museums" in International Council of Museums, *Training of Museum Personnel* (London, Hugh Evelyn for ICOM, 1970), pp. 138-54.

sources rather than objects, has long tended to look down on museum professionals; salary discrepancies have made the situation worse.

Museums also need to meet certain standards of operation in all their activities, in order to be eligible for federal, state, and foundation financial assistance. At present, the accreditation system administered by the American Association of Museums asks questions, in the area of professional preparation, about director and staff participation in museum professional organizations, the availability of current museum literature to staff personnel, and whether director and staff discussions are held on the theory and practice of museum work. As the accrediting process continues, it is likely that graduate degrees in subject-matter areas and formal courses in museum studies will be recommended for key personnel and an increasing number of museum posts.

Anyone planning to work in museums can learn much by studying their historical development in considerable detail and pondering the philosophical bases upon which they rest. In addition the student should understand the methods used in collecting pertinent objects, conserving them, identifying and recording them, studying them scientifically for research purposes, exhibiting them skillfully and sensitively, and interpreting them through special events, youth programs, publications and audiovisual productions, multimedia and television. There are also practical matters of administration such as the relationship of the governing board, director, and staff; methods of financing and budget control; tax problems; maintenance, security, and insurance; public relations and promotion. A general understanding of all these matters will enable museum specialists to appreciate each other's roles in the larger enterprise of the museum and will promote their working together to make museums the cultural powerhouses they should become.

Careers in museums offer many rewards. Museums are exciting places that put high premiums on imagination and originality. They are rather loosely structured and allow much individual freedom, both for their audiences and staffs. The daily variety of their activity is great. The emphasis upon objects imparts a feeling of reality, of working with important and authentic materials. And always there are people, interested people, going about at their own pace or in classes, attending special events, lectures, or seminars, enjoying the performing arts, or participating in dozens of other activities. There are thousands of other people to be reached outside the museum walls through traveling exhibits or museum-mobiles, publications, films and filmstrips, or television programs. A museum is an instrument for human communication, and thus needs professional staff members who are concerned and able to transmit their broad knowledge in stimulating and lasting ways.

At the moment, no one knows for sure how

many openings exist in the museum field or how many persons are seeking employment there. The "Placement Listings" issued monthly by the American Association of Museums* show both positions open and persons seeking employment. Several graduate programs in museum studies report that thus far they have experienced no trouble in placing their graduates. Studies of the current museum situation financed by the National Endowment for the Arts and the National Endowment for the Humanities contain questions about museum positions available and about the placement experience of graduates of museum studies programs. Undoubtedly they will produce some useful figures.

The Belmont Report of 1969** found overwhelming evidence that most museums were understaffed and that, in the smaller museums especially, many staff members were inadequately trained. Since that time, a determined attack has been made on both problems. The New York State Council on the Arts, the National Endowment for the Arts, the National Endowment for the Humanities, and the National Museum Act administered by the Smithsonian Institution have all helped museums carry the burdens arising from heavy public use of their facilities. Private foundations have joined these public agencies in supporting an impressive series of in-service training seminars and workshops, as well as more general museum studies programs. The American Association of Museums, the American Association for State and Local History, and the National Trust for Historic Preservation have furnished especially able leadership in organizing and conducting in-service workshops and other courses. Never in the history of the museum movement has so much attention been given to the professional education of museum staffs.

Museums appear for the moment to be in an advantageous position to compete with institutions of higher learning in recruiting staff members. Teaching jobs have become scarce in recent years, so that many graduate students, well trained in art, history, or science fields, having found their academic progress blocked, have decided to investigate museum careers. The problem is, however, that superior academic achievement alone does not fit a student to work in a museum, where subject matter takes on a new dimension and must be communicated to noncaptive audiences through exhibits or other forms of interpretation. Still, good museum studies programs will enable these students to acquire understanding and practice in the museum field and will enlist those with the requisite talent and desire into the museum profession.

* The American Association of Museums *Bulletin* issued at Washington each month contains "Washington Report," "Placement Listings," and "Classified Ads." There museums list current openings, and individuals advertise that they seek positions.

** American Association of Museums, *America's Museums: The Belmont Report* (Washington, D.C., American Association of Museums, 1969), pp. viii, 28-31.

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MUSEUM STUDIES COURSES OFFERED TODAY

A recent publication of the American Association of Museums found 91 museum studies courses available in this country in the fall of 1970.* Some of these courses had multiple offerings for several classes of students.

The numbers of courses listed in the different subject areas were:

- Anthropology—21
- Art—40
- History—24
- Natural Science—14
- Not Limited as to Subject—16

An analysis of the course descriptions results in the following classification:

- Master's (or Ph.D.) Degree Programs
  - Leading to degree—16
  - Graduate credit courses—26
  - Museum internships—30
- Bachelor's Degree Programs
  - Leading to degree—2
  - Undergraduate credit courses—43
  - Museum internships—11
- Junior College or Vocational Programs
  - Leading to certificate—5
- Correspondence Study
  - Continuing education courses—2
- High School Programs
  - Museum internships—5
- Museum Professional Programs
  - Seminars or workshops—11
  - Graduate courses—2

A recheck of museum studies courses in the spring of 1972 showed some changes, but in general, the Association's publication was still accurate.

The picture of museum studies programs shown by this investigation is unclear. They vary greatly in academic level, prerequisites, structure, and content. There appears to be a lot going on in a highly fragmented scene, with a great variety of goals and methods. One cannot be sure how many persons are entering the museum profession from these courses, though a careful analysis of the 16 graduate degree programs indicates that nearly 100 of their graduates are going to work for museums or related institutions each year.

* American Association of Museums, *Museum Training Courses in the United States and Canada*. Compiled by G. Ellis Burcaw. Rev. ed. (Washington, D.C., American Association of Museums, 1971), 49 pp.

DEFINITION OF MUSEUM STUDIES PROGRAMS

The Curriculum Committee has defined the term "museum studies programs" to include

(1) graduate courses in the subject-matter disciplines of art, history, or natural or physical science taken concurrently with, or in advance of, the general program;
(2) graduate courses in the study of objects and their use in conveying understandings in the subject-matter fields;
(3) an introductory graduate course (open also to upperclass undergraduates) that examines the history, philosophy, principal functions, and various kinds of museums;
(4) graduate courses in the management and administration of museums and the rise of the museum profession that give an overall view of all aspects of museum work; and
(5) an internship of not less than two months or up to one year that offers students an opportunity to experience a broad sampling of representative curatorial, exhibition, educational, and administrative tasks in a museum (or museums) under professional supervision.

For a discussion of how this definition relates to other terms widely used in the education and training of museum personnel, see *Appendix 2: Museum Studies Definitions.*

RECOMMENDED PROGRAM

The Curriculum Committee recognizes that museum studies courses and museum internship experience may have considerable merit for undergraduates and for students in junior colleges, in high schools, and even in correspondence courses. Such programs may well teach relatively immature students useful techniques that will enable them to serve as capable assistants in museum departments; the courses may also stimulate an interest in museums that may encourage those taking them to go on to advanced museum studies or later to become well-informed board members, trustees, or other supporters of museums. Well-conceived B.A. programs may prepare students for graduate museum studies or for fruitful in-service museum experience. All these programs, however, usually fail to provide the broad theory and practice that prepare students to grasp the whole complex field of museum organization and function and to acquire the background necessary to eventually become directors, curators, educators, or other key staff members of important museums.

Still another approach to museum studies, and one highly approved by the Curriculum Committee, is the intensive training seminar or workshop that may run from one to six weeks. Such programs are devoted almost entirely to museum management and function and are usually designed as refresher courses for in-service museum personnel, though sometimes open to graduate or other students. This kind of course is given by some European universities, but in this country it usually has been sponsored by mu-

seums or museum organizations. The American Association of Museums, the American Association for State and Local History, and the National Trust for Historic Preservation have been organizing and conducting excellent and practical workshops and seminars. They place less emphasis on daily reading assignments than do the university courses but combine seminar discussion led by museum professionals with visits to museums and individual student reports. Some university business schools are also offering special summer institutes in arts administration.*

After carefully considering these other approaches, the Curriculum Committee has decided to limit its recommendations to museum studies programs offered for degree credit in the third and fourth years of undergraduate work and at the graduate level. The Committee seeks to establish desirable standards for museum studies programs, standards that are forward looking and still practicable and flexible. It thinks the wisest policy, at present, is to publicize these standards rather than to attempt to certify or accredit museum studies programs or their graduates.

The Committee believes that its proposals can lead to a broader ideal for museum personnel: capable individuals certainly, well-trained specialists of course, but also generalists who see the whole museum picture and who bring understanding and inspiration to their profession through their devotion to the common goals and welfare of museums.

The Committee intends that its recommendations apply to the future training of museum personnel; they are in no way retroactive for members of the profession who are self-taught or who have acquired their training through on-the-job experience. In this same vein, the Committee also urges that all program requirements be kept sufficiently flexible so that individuals of unusual talent and interest can be admitted, even though they may not meet all the formal prerequisites. Creativity and imagination have always made work in museums especially rewarding, and they must continue to be cherished in the future.

The Committee makes seven basic recommendations for museum studies programs.

1. *The museum studies program should be a graduate program taught in concert by an accredited university and by one or more accredited museums.*

The university should be accredited by its regular regional accrediting authority, the museum (or museums) by the American Association of Museums.

These requirements are a *minimum.* Ideally, the university should possess a distinguished faculty in the subject-matter areas, and each museum should have an adequate and competent staff, varied and excellent programs, and ample resources and financing before assuming the heavy responsibilities of a teaching museum. Unless superior teaching and museum facilities are provided, graduates from the program will be ill-equipped to meet the needs of museums and the profession.

University and museum, between themselves, must furnish a well-stocked library. An excellent university library is needed, with strong holdings

* See Douglas Schwalbe, "Are You an Amateur Administrator?" *Museum News*, 51 (Jan. 1973) 26-27.

in the subject-matter fields involved. Though much museum literature is found in a half-dozen professional periodicals, the New York State Historical Association *Guide*, edited by Rath and O'Connell, should be used in accumulating a comprehensive library of museum-related titles.* The library should also contain slides, motion pictures, and recordings.

The program may well need fellowship support that would also assist students to visit other museums, help support internship arrangements, and import museum authorities for seminar teaching. It is also highly desirable that the program help place its graduates and that it follow and keep records of their professional careers.

Museum studies programs must be planned and administered cooperatively by university and museum. The university, as the degree-granting institution, has certain internal standards to meet, and the subject-matter specialty courses more often than not would be taught by the university teaching staff. Since the museum's interest is great and the graduates will work chiefly in museums, the Committee recommends that museum personnel exert leadership in designing and carrying out every part of the program. It is not important whether courses in the history and philosophy or the management and function of museums are taught in the university or in the museum, but their instructors should have had extensive museum experience. The courses in understanding and using museum objects and the internship training are best conducted in the museum and taught or supervised by museum personnel.

The Committee cannot recommend a uniform period for a graduate museum studies program. When internship is included, a Master's-degree program will have difficulty in compressing its curriculum into a single academic year and will probably need at least one or two additional summers. The amount of subject-matter instruction required is certainly a determining factor. A program that has as a prerequisite the completion of subject-matter study can conceivably be completed in one academic year, while one that includes many subject-matter courses and a thesis can easily use two full years. A program for specialists such as conservators may even require two years of course work and then a year's internship.

So much for Master's-degree programs. The Committee agrees that this degree is normally the best one for museum professionals to hold. However, particularly in the curatorial area, a Ph. D. is often desirable. Since it requires additional subject-matter concentration, languages, and a doctoral dissertation, a Ph.D. program that includes museum studies can easily last the traditional three years. Another approach would call for the completion of the Master's degree with museum studies and then additional time for the doctorate.

The Committee has decided not to recommend an undergraduate program of museum studies beyond the introductory course listed below. In general, the Committee advises undergraduates interested in museums to give their

* For a brief listing of titles useful for museum studies programs, see *Appendix 3: Museum Studies Bibliography.*

major attention to a broad spectrum of subject-matter courses. Still, the Committee recognizes that undergraduate programs offered by accredited colleges or universities and museums have considerable merit and can sometimes provide valuable internship experience with museum techniques during summer and other vacation periods. Though it is doubtful that many students with only the baccalaureate degree can be absorbed by the museum job market today, undergraduate programs sometimes enable students to obtain fellowship assistance for graduate museum programs or to embark on internship or apprenticeship work in a museum.

2. *The subject-matter courses in American studies, anthropology, art, art history, botany, folk life studies, geology, history, physical science, technology, zoology, or some other academic discipline may be included in the museum studies program.* In fact, this practice is followed today by nearly all the graduate museum studies programs in this country.

On the other hand, subject-matter competence may be made a prerequisite for the program, and the courses then devoted entirely to the study and use of objects, museum history, philosophy management, and function, and museum internship.

If subject-matter courses are included in the program, the graduate degree (usually a Master's) normally would be awarded in the academic subject, with or without a certificate in museum studies. If subject-matter courses are not included, the degree commonly would be awarded in museum studies.

A special word must be added about courses in business administration and education. The Curriculum Committee thinks that museum administrators and educators ought to possess basic understanding of art, history, science, or any other field in which their museums specialize. Yet the Committee recognizes that all museum staff members with administrative responsibility, and especially the director, need to be familiar with the principles of sound business administration. A museum administrator does not need to be an accountant or personnel expert (he can often leave these matters to a well-trained business manager), but he would certainly profit from a course or two in accounting, personnel management, and other aspects of business administration. Similarly, a museum educator would find educational psychology courses or practice teaching invaluable.

Other specialists must meet their own professional requirements, as, for example, librarians and conservators. The librarian must have mastered library science, and the conservator must be soundly trained in physics and chemistry, but they also must know something about art, history, science, or other subjects represented in the museums in which they work.

These explanations about additional subject-matter courses do not imply for a moment that those planning careers as museum administrators, educators, conservators, or other specialists should be exempt from the courses and internship described in the remainder of this section. The Committee insists that all museum professionals share this basic training.

3. *The program should include at least one course that provides students with the knowledge of how to use museum objects to impart understanding of one or more subject-matter fields.*

This course is conceived largely as one in theory, though students working on exhibits or other internship activities should be able to give practical application to the principles studied. How can paintings and art objects be used in teaching art and art history? How can herbariums and living plants be employed in broader biological studies than taxonomy? How can historical buildings, furnishings, settings, and isolated objects—frozen bits of history, as it were—convey understanding of a dynamic, continuous flow of human experience? These are difficult basic questions that affect the very existence of museums, and they demand intensive and frequent consideration and experimentation from the museum profession.

4. *The program should include one course that constitutes an introduction to the museum field and examines the history and philosophy, principal functions, and representative kinds of museums.*

The museum, in its long history, has proliferated into many forms and has changed markedly in both organization and function as it has adapted to its different audiences. This course should allow students to observe this continuing change and help them decide whether they wish to enter upon museum careers. It should also interest students of the museum as a general cultural institution. The introductory course would be open to third- and fourth-year undergraduates as well as to museum volunteers, board members, and other friends of museums.

5. *Another required course should touch cogently upon all aspects of museum work—history, purposes, management, collection, registration, conservation, research, exhibition, interpretation, and professional ethics and organization.*

This core course would make the student aware of the complexity of each aspect of museum work, furnish helpful reading lists, and show him how to secure help in solving problems. In studying museum management, for example, he would consider trustee relations, administrative organization, personnel administration, fund raising, planning and budgets, government support, tax problems, security, insurance, merchandising, public relations, and promotion.

In considering the purposes of museums, the course would stress the needs of the changing audiences of museums; both museums and their professional personnel should take an interest in problems of cultural identity, people-to-people relations, ecology, environmental problems, and other pressing social exigencies.* This course

* For a recent examination of museum programs in this area, see American Association of Museums, *Museums: Their New Audience* (Washington, D.C., American Association of Museums, 1972), 112 pp.

should also give attention to what might be called museum morality—an appropriate code of ethics governing both museums and museum staffs. It would concern matters such as personal collecting by museum personnel, conflicts of interest, unfair dismissals, improper acquisition of objects from other nations, and the perils of deaccessioning.

6. *The program should provide internship experience in one or more accredited museums for a period of at least two months and up to one year.*

This arrangement would allow the student to work, under professional supervision, in the principal museum areas—curatorship, conservation, exhibition, interpretation, and administration. He should involve himself in a rather comprehensive slice of museum life. The internship could be taken with other work during the academic year or alone in the summer or after completion of course work. Its length should be adjusted to the student's prior museum experience.

Internships, of course, are expensive—for the student, and doubly so for the teaching museum in terms of staff time, supplies, and indirect costs. The internship program must be designed to benefit the student; while he occasionally may do work valuable for the museum, this contribution should not be the touchstone of the program. Thus, while the Committee recognizes internship as an ideal, it realizes that most museums will find it difficult to fund such a program from their normal operating budgets. Cooperative arrangements with universities or other museums occasionally are effective, but significant assistance from foundations or other granting agencies is usually required.

7. *As a guide to the topics that should be covered by the course or courses dealing with museum management and function, described in point 5 above, the Curriculum Committee recommends the use of* Museums Studies: A Suggested Syllabus, *attached to this report as Appendix 4, as a checklist.*

The syllabus is based on the classification system devised and used by the Documentation Centre of the International Council of Museums (ICOM) at Paris. A similar syllabus has been adopted by the ICOM International Committee for Professional Training,* but the Curriculum Committee also has reviewed several American programs and called on the experience of its own members to adapt the syllabus to museum practices in the United States. It is only an example of a general model and is not to be required or followed literally; still, the major classifications of the syllabus should be covered, whether by lecture or required reading, to insure that museum studies courses consider the essential phases of museum activity.

* International Council of Museums Training Unit, *Professional Training of Museum Personnel in the World* (Paris, ICOM, 1972), pp. 32-53.

JOB DESCRIPTIONS

Museums differ so greatly in collections, functions, size, and budget that it is clearly impossible as well as undesirable to devise uniform job descriptions for the entire museum field. Nonetheless, the Curriculum Committee thinks it may prove useful to suggest job titles of key personnel in general use throughout the American museum world, with brief descriptions of the chief duties customarily assigned to them. Such a list gives a representative cross section of professional titles.

All persons holding these positions (except perhaps the governing board) would profit from having taken museum studies courses, though the exhibit designer, public information director, business manager, superintendent, and security supervisor might come to the museum from other backgrounds. For such personnel the museum should try to provide in-service training by having these staff members read professional museum journals, visit other museums, and attend museum meetings or workshops.

1. *Governing Board*

The museum board usually is composed of unpaid lay persons. In museums supported by governmental units, it may take the form of a commission with members appointed by a government executive. In privately supported, nonprofit, educational corporations, it may be known as a board of trustees and be elected by the membership or be self-perpetuating. In any case, the board formulates and maintains general policies, is responsible for the finances and the well-being of collections, plant, and staff, and appoints and works with the director.

2. *Director*

The director is the chief executive and administrative officer of the museum. While the governing board determines policy, the director should suggest policies based on museum needs and proposals for implementing policy. He is the person responsible for planning and carrying out programs, for making and adhering to a budget, for hiring and administering personnel, and for representing the museum to the public and its various audiences.

The director is sometimes called executive director or president. He may be an elected member of the governing board or its *ex officio* secretary, but in any case he should attend all board meetings except executive sessions.

The director may have one or more assistant or deputy directors, administrative assistants, and secretaries.

3. *Curator*

The scholarly and research subject-matter expert of the museum is the curator. He studies, identifies, and arranges the collection or his part of it, suggests acquisitions, originates exhibits, does research, writes catalogs or other publications, and represents the museum in his portion of the scholarly world. He is also responsible for protecting, preserving, and conserving the collection and for keeping proper records of it, though he may work with a conservator and registrar in these fields.

In larger museums, where there may be senior curators, curators, associate curators, and assistant curators, their ranks correspond fairly closely with professional grades in colleges and universities. If the operation is large enough, a research supervisor with research associates and research assistants may complement the work of the curatorial staff.

4. *Educational Supervisor*

The educational supervisor directs the formal and informal teaching of the museum. In addition to the interpretation of the exhibits, his responsibility may include actual classroom instruction and short courses in areas of the museum's interest; in-service instruction for guides and volunteers; workshops for teachers in how to use museum resources; formal lecture, film, forum, or seminar programs; the organization and meetings of museum clubs; special tours and field trips for adult and school groups; radio and television programs; circulating exhibits to schools, community centers, and storefront and neighborhood museums; and many, many others.

The educational supervisor is sometimes called educational director or coordinator and in large museums may supervise educational associates and assistants, museum teachers, school tour coordinators, and guides or docents.

5. *Exhibit Designer*

A specialist trained in design and with a thorough knowledge of exhibition techniques, the exhibit designer translates curatorial or educational staff ideas into meaningful and attractive exhibits—permanent, temporary, or circulating.

The exhibit designer is sometimes called an exhibit specialist or installationist and may be assisted by an artist, preparator, taxidermist, carpenter, painter, electrician, technician, photographer, or audiovisual specialist.

6. *Editor*

The printed, graphic, or typographic image of the museum is the concern of the editor, who is responsible for all printed materials issued by the museum. He prepares for publication and sees through production all books, catalogs, guides, periodicals, pamphlets, leaflets, labels, and miscellaneous materials.

In a larger museum a publications supervisor may have charge of an editor, writer, and audiovisual specialist.

7. *Conservator*

Trained in physics and chemistry, the conservator is a scientist who analyzes museum objects, works to prevent their deterioration, and repairs and restores them when necessary. He sees that objects are fumigated, kept at proper temperature and humidity, and protected from air pollution and harmful light. He knows how to restore some objects himself, and where to send paintings, textiles, ceramics, glass, metals, furniture, paper, and other materials for proper treatment. Museum conservation is so complex and expensive that most museums cannot make it a staff function and must depend on outside experts.

8. *Registrar*

The registrar has charge of accessioning and cataloguing objects and maintaining proper records for them. These duties frequently include responsibility for packing, unpacking, and storing objects and exhibits and providing for their transportation and insurance.

Some large museums are experimenting with the computerization of museum records, so that computer technicians may eventually work in many registrars' offices.

9. *Librarian*

The librarian maintains and services reference materials—books, periodicals, manuscripts, microfilms, graphics, slides, tapes, and films—that enable museum researchers and visiting scholars to study and make use of the museum collection of objects. The librarian does all the normal library tasks for these materials: ordering, accessioning, arranging, and making them available to the museum staff and outside researchers.

10. *Public Information Director*

The public image of the museum is chiefly the responsibility of the director himself, but he may work through a public information director, who has charge of publicity releases, the conduct of special events, and promotional development. This function is an important one and will probably be handled by the director or assistant director in museums not large enough to afford a specialist in the public information field.

11. *Business Manager*

The business manager of a museum customarily has charge of the business office and financial administration including accounting, auditing, and personnel procedures. Under the director's supervision, he prepares the budget and reports periodically to all departments on their financial standing. He receives funds, both operating or capital, whether they come from government appropriations, endowment and donations, foundation grants, admission fees, memberships, or earnings. He makes expenditures for salaries, fringe benefits, and other purposes, and files reports with Social Security, Internal Revenue

Service, and other governmental agencies.

The business manager is sometimes called administrator, comptroller, or controller. He may be assisted by an accountant, assistant accountant, auditor, or assistant auditor, and also may supervise a sales desk manager, cafeteria manager, membership secretary, or personnel supervisor.

12. *Superintendent*

The museum buildings and grounds are the charge of the superintendent, and he works to keep them secure, in good running order, and clean.

He may be assisted by a maintenance supervisor and maintenance men, who oversee the mechanical and electrical equipment, do ordinary repairs and upkeep, and look after the grounds, and by a housekeeping supervisor and custodians, or housekeepers, who keep the buildings neat and clean.

13. *Security Supervisor*

Museum security recently has become so important that many museums have placed a security supervisor, who reports to the director, in charge of a separate department. Not only does he administer the guards, but he also is responsible for fire protection, electronic and other surveillance, and procedures for handling injuries, emergencies, and confrontations.

THE FUTURE

The Curriculum Committee believes that the recommendations of this report provide guidelines to assist in the orderly development of museum studies curriculums in this country. At the same time the Committee is well aware of the dynamic character of the American museum movement and the rapid change that is occurring in all aspects of museum work. Obviously the museum profession must remain flexible and accommodate to this change, and the courses preparing recruits to enter the profession must reflect the new developments.

Thus, as a final recommendation, the Curriculum Committee urges that the American Association of Museums, through its Council, keep in close touch with museum studies programs throughout the country and, at frequent intervals, publish a list of the available courses with brief descriptions. The Association should also improve, as rapidly as possible, its placement services to the museum profession and make every endeavor to obtain better statistical information, both on positions open and available personnel. The Association may well find that it is desirable, periodically, to appoint special committees to review the present report and revise the recommended standards in the light of changed conditions. An alert and concerned attitude on the part of the Association's Council and administration will afford museum studies in the United States the continuing and critical attention that they deserve.

APPENDIX 1

PURPOSES OF THE REPORT

James M. Brown, III, in appointing the Curriculum Committee, February 17, 1971, described its purpose as follows:

The American Association of Museums Council at its midwinter meeting, January 12, 1971, approved the establishment of a Museum Curriculum Training Committee. So many museum training and museological programs have been sprouting up in colleges and universities throughout the land that the Council felt the profession itself should establish some guidelines and at least minimum standards with which these courses should comply. While the AAM cannot attempt to dictate to universities what courses they should and should not teach, at least we can offer professional guidelines and standards below which a course or curriculum in museum science would be subject to professional distrust. For this reason the AAM Museum Curriculum Committee is being formed.

The grant made to the American Association of Museums under the National Museums Act, February 2, 1972, stated that the study was to be made

for the purpose of evaluating the effectiveness of current museum educational programs, to develop within the museum profession an awareness of the educational potentials available to museums, to create an awareness in colleges and universities of the needs of museums in terms of college trained personnel, and to recommend guidelines for colleges and universities offering museology courses.

APPENDIX 2

MUSEUM STUDIES DEFINITIONS

The Curriculum Committee, in arriving at its definition of museum studies programs (pages 1-23), considered other words frequently used in this field. Their relationships help clarify some of the terms used in the body of the report.

Museology—The history, philosophy, functions, and management of museums; the whole concept and field of museum work.

Implications: Education in the academic sense, involving intensive reading in a library of books and periodicals and resulting in vicarious experience and economy of learning. Instructors should have a wide knowledge of museums of all kinds and be thoroughly acquainted with museum literature.

Museography—The arts, crafts, designs, and techniques that combine to produce effective museum exhibition and interpretations.

Implications: Theoretical instruction coupled with some actual practice in well-equipped shops and laboratories. Instructors should be acquainted with the techniques of preparation, conservation, design, visual and auditory presentation, and education. Internship or apprenticeship experience is especially important in this field.

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Internship—Actual service, with or without salary, applying knowledge learned by formal instruction.

Implications: A period of actual supervised practice in a museum or museums, applying theoretical knowledge previously learned. May constitute work toward a degree or be recognized by a certficate.

Apprenticeship—Learning a trade, art, or skill by practical experience under professional guidance.

Implications: Learning by doing rather than by reading and study; differs from internship in that the practice is not preceded by formal instruction.

Techniques—The methods, often manual, used to achieve a practical result in museum exhibition or interpretation.

Implications: Craft skills acquired through knowledge of materials and their effective manipulation, and also practices leading to expertise in procedures and quality results.

APPENDIX 3

MUSEUM STUDIES BIBLIOGRAPHY

This short annotated bibliography contains a few general books and periodicals that constitute a basic reference library for a museum studies program and then several references devoted especially to such programs.

BIBLIOGRAPHY

International Council of Museums Training Unit, *Professional Training of Museum Personnel in the World* (Paris, ICOM, 1972), 85 pp.

Contains a useful short "Basic Museum Bibliography," pp. 66-85.

Milwaukee Public Museum, *A Bibliography of Museums and Museum Work, 1900-1961*. Comp. by Stephan F. Borhegyi, Elba A. Dodson, and Irene A. Hanson. 2 vols. (Milwaukee, Wis., 1960-61), 72 pp., 102 pp.

A pioneering bibliography that still has much value.

New York State Historical Association, *Guide to Historic Preservation, Historical Agencies, and Museum Practices: A Selective Bibliography*. Comp. by Frederick L. Rath, Jr. and Merrilyn Rogers O'Connell (Cooperstown, N.Y., New York State Historical Association, 1970), 369 pp.

This single volume comes close to constituting the key bibliography for the American museum field, though it gives less attention to science museums. It has an excellent index. Under a grant from the National Museum Act administered by the Smithsonian Institution, a revised edition will appear by 1975.

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GENERAL PERIODICALS

A great majority of the writing about museums appears in the following eight periodicals. Every museum professional should read them regularly.

Curator, founded 1958, quarterly, subscription
American Museum of Natural History
Central Park West at 79th Street
New York, N.Y. 10024

Historic Preservation, founded 1949, quarterly, membership
National Trust for Historic Preservation
748 Jackson Place, N.W.
Washington, D.C. 20006

History News, founded 1940, monthly, membership, includes excellent series of technical leaflets, many of them dealing with museum practices.
American Association for State and Local History
1315 Eighth Avenue South
Nashville, Tenn. 37203

Monumentum, founded 1968, annual, subscription
International Council of Monuments and Sites (ICOMOS)
Hotel Saint-Aignan, 75 rue du Temple,
Paris, IIIe, France

Museum, founded 1948, quarterly, subscription
International Council of Museums (ICOM)
Maison de l'Unesco, 1, Rue Miollis
75015 Paris, France; or
UNESCO Publications Center
801 Third Avenue
New York, N.Y. 10022

Museum News, founded 1924, nine issues a year, membership
American Association of Museums
2233 Wisconsin Avenue, N.W.
Washington, D.C. 20007

Museums Journal, founded 1901, quarterly, membership
The Museums Association
87 Charlotte Street
London, W.1, England

Studies in Conservation, founded 1954, quarterly, membership
International Institute for Conservation of Historic and Artistic Works (IIC)
Trafalgar Square
London, W.C. 2, England

GENERAL BOOKS

American Association of Museums, *America's Museums: The Belmont Report* (Washington, D.C., American Association of Museums, 1969), 81 pp.
A key report on the precarious financial condition of American museums caused by the public use of their educational services and an argument for increased federal aid.

American Association of Museums, *Museums: Their New Audience* (Washington, D.C., American Association of Museums, 1972), 112 pp.
This report to the U.S. Department of Housing and Urban Development by a special committee of the American Association of Museums describes the participation of several representative museums in community programs, sometimes in inner-city areas.

Association of Art Museums Directors, *Professional Practices in Museums: Report of the Professional Practices Committee* (New York, Association of Art Museum Directors, 1971), 28 pp.
An excellent analysis of the purposes of art museums and the relationship that should obtain between governing boards and directors.

Germain Bazin, *The Museum Age* (New York, N.Y., Universe Books, Inc., 1967), 304 pp.
Perhaps the best general history of the development of the museum from ancient times to the present.

William A. Burns, *Your Future in Museums* (New York, N.Y., Richards Rosen Press, 1967), 154 pp.
Though written for younger readers, this volume is a good general treatment of museums with emphasis on the different jobs found there.

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Laurence Vail Coleman, *The Museum in America: A Critical Study*, 3 vols. (Washington, D.C., American Association of Museums, 1939; reprinted as one volume, Washington, D.C., Museums Publications, 1971), 730 pp.

Somewhat out of date but still the most comprehensive study of museums in the United States.

Carl E. Guthe, *So You Want a Good Museum: A Guide to the Management of Small Museums* (Washington, D.C., American Association of Museums, 1964), 37 pp.

Brief but knowledgeable and based on sound experience.

Eric Larrabee, ed., *Museums and Education: Papers from the Smithsonian Institution Conference . . .* 1966 (Washington, D.C., Smithsonian Institution Press, 1968), 255 pp.

Excellent essays and stimulating discussion of museum education philosophy, problems, and programs.

Kyran McGrath, *1973 Museum Salary and Financial Survey* (Washington, D.C., American Association of Museums, 1973), 94 pp.

The most recent information on this important aspect of museum work.

The Official Museum Directory, 1973 (Washington, D.C., American Association of Museums and National Register Publishing Co., Inc., 1973), 1173 pp.

Invaluable current guide to the museums of the United States and Canada.

United Nations Education, Scientific and Cultural Organization, *The Organization of Museums: Practical Advice* (Paris, UNESCO, 1960), 188 pp.

The closest thing to a text book on museum studies.

Alma S. Wittlin, *Museums: In Search of a Useable Future* (Cambridge, Mass., Massachusetts Institute of Technology Press, 1970), 300 pp.

A good general history of museums with special attention to their current problems.

MUSEUM STUDIES PROGRAMS

General

American Association of Museums, *Museum Training Courses in the United States and Canada*. Comp. by G. Ellis Burcaw (Washington, D.C., American Association of Museums, 1970), 49 pp.

The most recent listing of museum studies programs in the United States and Canada.

International Council of Museums, *Training of Museum Personnel* (London, Hugh Evelyn for ICOM, 1970), 242 pp.

Important discussions of the philosophy of museum studies programs by some of the museum leaders of the world, together with a selective list of programs throughout the world.

International Council of Museums Training Unit, *Professional Training of Museum Personnel in the World* (Paris, ICOM, 1972), 85 pp.

Contains "Some Representative Examples of Professional Training Centres," pp. 56-57.

AMERICAN EXAMPLES

A few reports on long-standing American museum studies programs with some general comments on the overall problem.

Edward P. Alexander, "Seminar at Williamsburg," *Museum News*, 47 (Oct. 1968):21-24.

G. Ellis Burcaw, "Museum Training: The Responsibility of College and University Museums," *Museum News*, 47 (Apr. 1969):15-18.

Colin Eisler, "Curatorial Training for Today's Art Museum," *Curaotr*, 9 (1966):51-61.

E. McClung Fleming, "Accent on Artist and Artisan: The Winterthur Program in Early American Culture," *American Quarterly*, 22 (1970):571-96.

Walter J. Heacock, "Should Historical Agencies Have Training Programs?" *History News*, 16 (Dec. 1960): 26-28.

Ralph H. Lewis, "Museum Training in the National Park Service," *Curator*, 6 (1962):7-13.

John A. Munroe, "The Museum and the University," *Curator*, 2 (1959): 252-58.

Hugo G. Rodeck, "The Role of the University in Education Towards Museum Careers," *Curator*, 4 (1961):69-75.

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APPENDIX 4

MUSEUM STUDIES: A SUGGESTED SYLLABUS

This syllabus attempts to define the areas that a curriculum of museum studies should cover. It is based on the excellent and expandable classification system devised by the Documentation Centre of the International Council of Museums in Paris but is adapted more closely to museum conditions in the United States. The Committee recommends the syllabus as a suitable general guide which individual institutions and instructors may desire to modify in certain areas to suit their own patterns of instruction.

INTRODUCTION TO MUSEUM STUDIES

- History and purposes of museums
  - General notions on museology and museography
  - History of museums and collections
    - General
    - In the United States
  - Various types of museums
    - Art, history, and science
    - Aquariums and zoos
    - Art associations and centers
    - Botanical gardens, arboretums, and parks
    - Children's, junior, and youth
    - College and university
    - Company
    - Historic houses and societies
    - Neighborhood
    - Outdoor
    - Planetariums
    - Preservation Projects
    - Specialized
  - Purposes of museums
    - Collection
    - Preservation
    - Research
    - Exhibition
    - Education or interpretation
    - Social betterment
  - The museum a living, changing institution
    - Museums and the national patrimony
    - Museums and environment
    - Museums and the performing arts
    - Museums as social forces in communities
    - Professional ethics and accreditation
  - Main types of legislation concerning museums
    - General
    - In the United States
  - Cooperative ties between museums
    - American Association of Museums; regional, state, and local associations; and American Association for State and Local History; meetings, publications, exchanges
    - International Council of Museums (ICOM) and International Council of Monuments and Sites (iCOMOS): congresses, colloquiums, publications, exchanges

ORGANIZATION, OPERATION, AND MANAGEMENT OF MUSEUMS

- Legal status
  - Governing law
  - Articles of incorporation and by-laws
- The governing board—administrative control and policy-making
  - Government commission
  - Board of trustees
  - Operating committees (membership, collections, etc.)
- The director—chief administrative officer
  - Relations with governing board
  - Relations with staff
- Management problems
  - Scheduling
  - Administrative setup of services and departments

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- Collections: general and political considerations *re* acquisitions
- Insurance

Budget Control
- Means of financing
  - —Public monies
  - —Endowments
  - —Donations and bequests
  - —Membership and Friends organizations
  - —Fund raising and other campaigns
  - —Admission fees
  - —Other resources
- Estimate and allocation of expenditures
- Checks and audit

Personnel
- Selection and assignment
- In-service training
- Volunteers
- Labor Unions

General maintenance
General problems of supervision and security
Public relations
Evaluation of performance; statistics

ARCHITECTURE, LAYOUT, EQUIPMENT

History of museum buildings
Building projects: purpose of museum; location; use of space; design
Special problems:
- Building and layout according to type of museum
- Building and layout according to climate
- Adaption and use of old buildings (some of historic interest)
- Air conditioning
- Lighting
- Safety and security

Circulation patterns: visitors, collections, personnel
Layout and furnishings in the various departments (according to special requirements of their own operations)

COLLECTIONS: ORIGIN AND ACQUISITION

The collector's drives
- Financial investment (physical security)
- Conspicuous consumption (distinction)
- Immortality
- Connoisseurship
- Pursuit of knowledge

General principles of museum collection
- Ethics of acquisition
- Acquisition policy: the need for a plan

Modes of acquisition
- Field gathering
- Purchase
- Gifts and bequests
- Loans and deposits
- —Extended
- —For special exhibits
- Exchanges

Special problems
- Terms and conditions: the ideal of unrestricted objects
- The place of deposits and loans: to be kept at minimum and carefully described
- Forgeries
- Copies, replicas, reproductions
- Collecting today for tomorrow
- To lend or not to lend
- Disposal or deaccession of objects

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DATA AND DOCUMENTS RELATED TO COLLECTION ITEMS

- Accessioning objects and specimens
  - Temporary receipts
  - The numbering system
  - Permanent accessions
  - Extended loans
  - Loans for special exhibits
  - Inspection
  - Measuring and marking
  - Appraisals for donors and insurance
  - Reception: shipments and storage
    - Reception of collections
    - Handling and shipment
    - Safekeeping and storage
- Identification at time of acquisition
  - Survey questionnaires
  - Field notes
  - Techniques for identification, dating, etc.; use of audiovisual means
  - Cataloging and classification
    - Descriptive and scientific catalogs
    - Guides and forms used by catalogers
    - Types of cards
    - Visual and mechanical types of appliances
    - Location file
  - Automatic retrieval: the use of the computer
- Reference Files
  - All information on the object
  - Confidential information
  - Restrictions derived from copyright
- Check on displaced collections (files or tabs)
  - Collections being processed
  - Outside shipments; loans and deposits
  - Exchanges
  - Articles disposed of
- Collections and audiovisual techniques
  - Photography and photographic file
  - Color slides
  - Movies and film file
  - Sound recordings and recording file
- The museum library
  - Selection and acquisition
  - Reference works
  - Classification and catalog
- Information on the collections for the use of the public

SCIENTIFIC AND RESEARCH ACTIVITIES

- Museums and research: general principles
  - Fundamental research for the museum itself
    - Examination and cataloging of objects collected
    - Research for exhibition and other programs
    - Concept of team research
    - Continuing research on the museum audience
  - Desirable research for the scholarly community
    - Programmatic *versus* general research
    - Catalogs and studies of the collections
    - Studies consonant with museum purposes
    - Research materials available to scholars and public
    - Oral history
  - Organization of research
    - Study collections for the scholar
    - Research libraries, laboratories, herbariums
    - Research department
    - Field work and expeditions
    - The museum and university teaching
  - Museum reports and publications
    - Fundamental research for the museum itself
    - Desirable research for the scholarly community
    - Periodical publications
    - Other publications and reports

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PRESERVATION AND CARE OF COLLECTIONS

- General principles: active and passive preservation
- Physical, chemical, and biological factors of alteration
  - Temperature
  - Humidity
  - Light
  - Pollution
  - Animal and insect pests
  - Mold
- Organization of shops and technical and scientific laboratories
  - Examination of objects: equipment, products, techniques
  - Treatment: decontamination, cleaning, etc.
    - Treatment of collections according to their nature and material
  - Rehabilitation and repair
    - Restoration must always be reversible
- Shops for processing and creating collections (molding, casting, taxidermy, freeze drying, models, dioramas)
- Main principles for maintenance of collections
  - Maintaining constant safe environment
  - Good housekeeping
  - Rehabilitation, repair, restoration when necessary
  - Inspection records
- Data on treatment of objects: cards and files; photographic, technical
- Liaison with outside laboratories and shops: national, international

PRESENTATION: EXHIBITIONS

- General theory of communication and principles of display
  - Functional or ecological exhibition *versus* systematic exhibition
  - —Thematic *versus* integral
  - —Geographic *versus* chronological (historical)
  - —Stylistic
  - —Comparative
  - Neutral setting or atmosphere (period rooms, etc.)
- The exhibit program
  - Story to be told: exhibit script
  - Objects
  - Space and layout: scale model
  - Audience
  - Equipment: cases, open display, panels, dioramas, etc.
- Types of exhibitions
  - Permanent and temporary
  - Extramural and traveling (including mobile museum units)
  - Schoolroom exhibits
  - Outdoor and site museums
- Exhibition problems of interpretation and presentation
  - Roles of curator and designer
  - Labeling and graphics
  - Audiovisual and multimedia aids, including scent
  - Circulation and guiding techniques
  - Orientation program
  - Management, publicity, and evaluation

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THE PUBLIC

- The museum as a public facility: general principles
  - Educational and cultural responsibility of museum personnel (at all levels)
  - Knowledge of the community
- The visitor and his behavior
  - Methods of analysis
  - Adapting the museum to visitor behavior
- Organization of facilities and services geared to the public
  - To incoming visitors: access, parking facilities
  - Circuit of visits
  - Signing
  - Information to visitors; guiding
  - —Printed information
  - —Orientation programs
  - —Guided tours
  - —Self-guided tours
  - —Audiovisual aids
- Various facilities for public use
  - Sales counters (guides, folders, pamphlets, reproductions, postcards, color slides, etc.)
  - Auditorium; lecture room, projection room, movie theater
  - Discussion rooms, library
  - Workshops available to the public
  - Comfort of visitors
  - —Seats, benches, etc.
  - —Bar, coffee shop, restaurant
  - —Lounge, rest rooms, cloak room, day nursery
  - —Facilities for handicapped visitors
- Statistics

CULTURAL AND EDUCATIONAL ACTIVITIES OF MUSEUMS

- Public relations: general principles
  - Membership organization
  - Society of Friends of the Museum
- Lecturers, seminars, forums, and special events
  - Cooperation between museum teaching personnel and outside instructors
  - Museum teaching personnel, role and training
  - Teaching by an education department: principles, methods, equipment
  - Activities designed for children and youth
  - —Schools and instructors
  - —Cooperation with curriculum specialists and classroom teachers
  - —Clubs and individual projects
  - Activities designed for handicapped persons
- Special exhibitions and programs for young people or adults
  - Demonstrations
  - Audiovisual programs
  - Lectures and discussions
  - Concerts and plays
  - Participation in events, celebrations, etc.
  - Clubs
- Museum extension programs: going outside the museum walls
  - Public relations and promotional activities
  - —News stories, magazine articles, speakers bureau, radio, television, etc.
  - —Connections with tour services
  - Traveling exhibits and loan servcies
  - Publications
    - Catalogs and guidebooks, newsletters and magazines, books of general interest, popular series, scholarly, and for younger readers
  - Audiovisual program
    - Slides, filmstrips, sets of photographs, recordings and sound tapes, motion pictures
    - Radio and television programs
  - Creative workshops and other programs